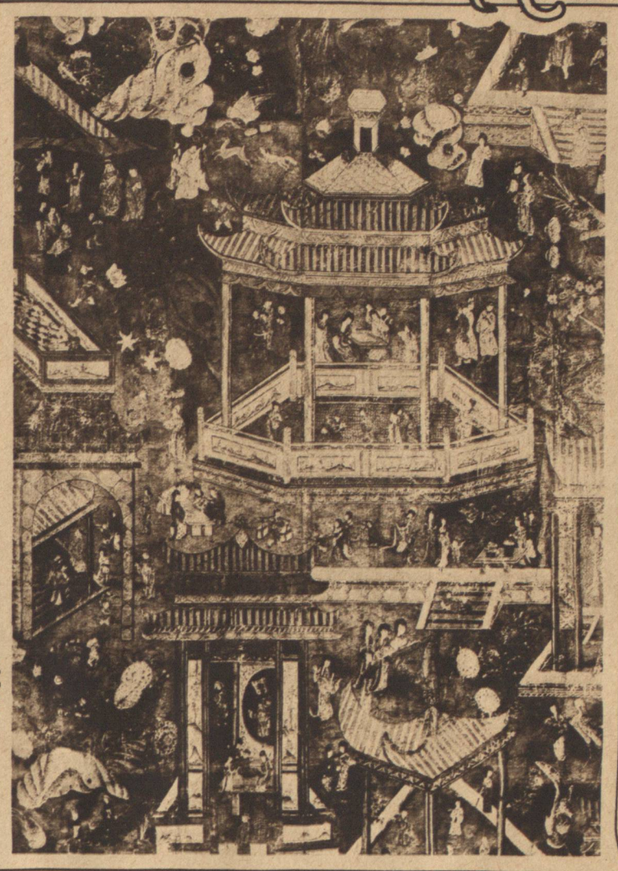
See what happens to Interior Decoration when the Yellow Peril of the East meets the Commercial Needs of the West.

(Read Miss Elene Foster's most interesting article on The Chinese Craze in Interior Decoration—Page 8, Section IV.)

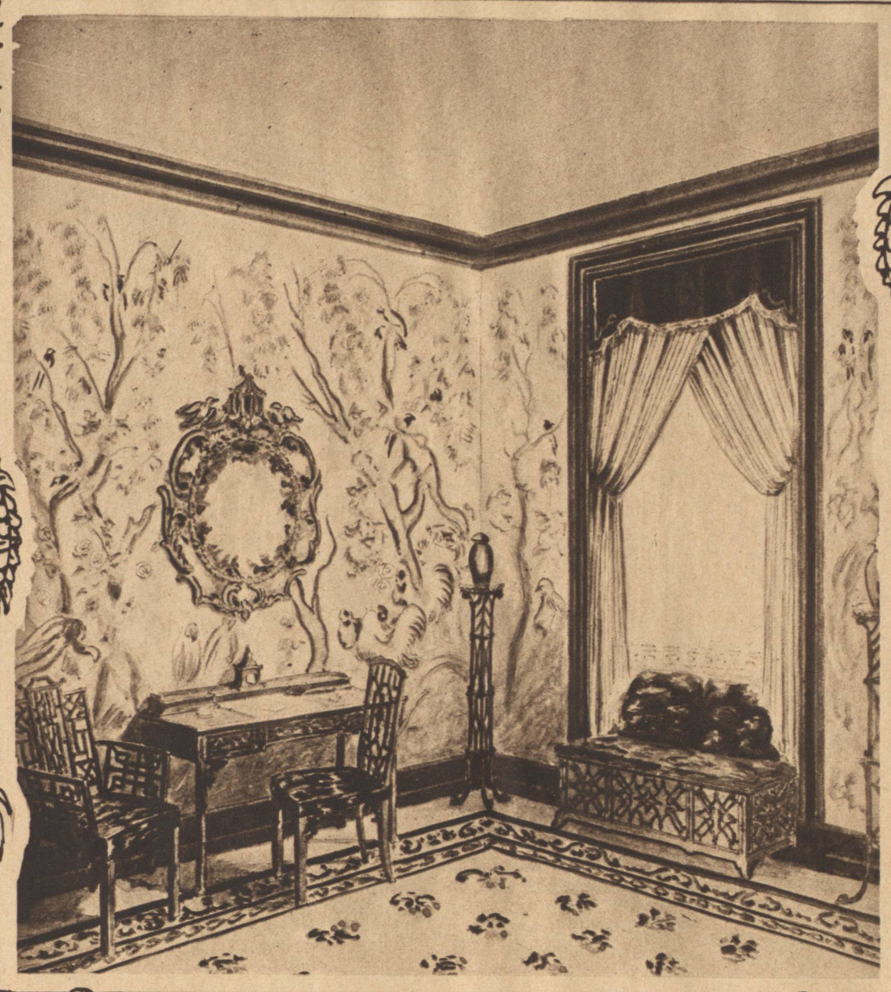
"A picture is a voiceless poem," is an old Chinese saying. In this rug the artist glorifies the recent Chinese Renaissance. The inner border, representing the Great Wall of China, separates the old order of things from the new and joyous age of enlightenment. The rug itself, by the way, was made in America, but its design is the work of a brilliant artist of Pekin. It won the prize in an all-Chinese competition in the Forbidden City.
Rug from A. & M. Karagheusian.

Sorry to say that China never saw anything like this. It shows what happened to Chinese art when it reached eighteenth century England. This chintz is printed on a yellow background. The strips forming the panels, however, are copied from some real Chinese lady's sleeve bands.



This is a leather wall hanging, depicting, let us say, a Chinese house party, and is four or five hundred years old,—painted on a brick-red background on silver overlaid with dull colors, the silver shining through. Lord Kitchener, who long coveted this, purchased it for his country house shortly before his fatal voyage.

Reds and greens and tans on a black background, and a mixture of Japanese, Chinese and English influences make this a typical eighteenth century chintz, fitting the scheme of decoration that came in with the Chinese porcelain. The lad sliding down the banister suggests an American influence also.



This attractive writing room in Duncan Fraser's atelier shows typical adaptation of Chinese motifs. The Chinese Chippendale furniture, and the wall-paper, with its vivid flowers and birds, speak of the Chinese-English influence of the eighteenth century. Bluish greens, greenish blues and vivid freakish reds predominate. And let's not forget the mirror! It's marvelously carved and highly valued.

A true Chinese pattern, symbolical of wealth and happiness, such as you would find on an old silk brocade. At the bottom, waters, the Islands of the Blest, the Jewels of the Deep, and dragons that typify omnipotence. The tiny bats are symbols of happiness; for bat and happiness are the same word in Chinese. The lotus means creative power. The colors are the green and the blue of the sea, with a midnight blue background, and the lions and dragons picked out in dull reds.
Chintz from Proctor & Co.

Here is a dignified red lacquer cabinet with figures in gold and black. It is an ancient and honorable piece, that really belongs in a museum.

This beautiful chintz is built on a lovely biege yellowish background. The butterfly is the Japanese Cupid, and the sign of conjugal felicity, while the parrot is used as a warning to unfaithful wives. The combination seems to cover the whole ground.
Chintz from Proctor & Co.

This old screen of Chinese leather belonged to Thackeray. It was recently sold in this country for a fabulous price, of which the crowing rooster seems properly proud.